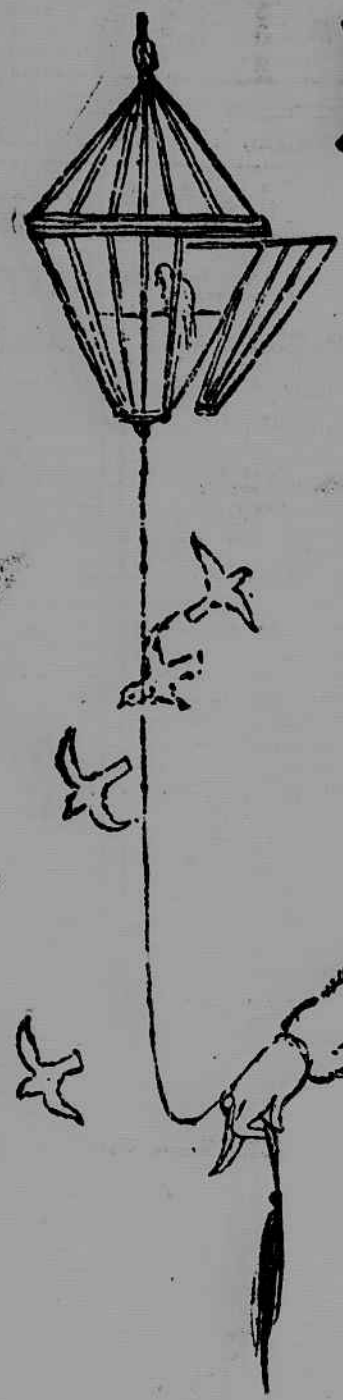
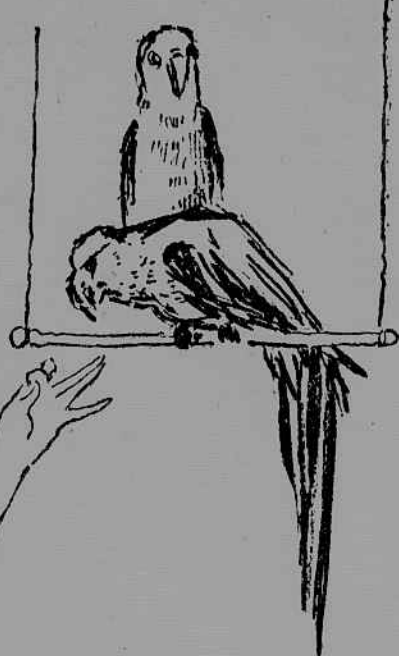


Models for those who sew at home

by Sara Marshall Cook



(At right)—Skirt of accordion pleated black satin and jacket of gray angora; also black velvet dress embroidered in worsted; the embroidery is done in loose loops and then sheared



Evening dress of white velvet trimmed with buttercups

(At left)—Dress which may be of serge, velours or duvetyne. It is made on the chemise lines with the skirt portion cut wider to allow for the pleats

Dresses of To-day Are Easily Made

EVEN the most costly clothes nowadays are constructed in a very simple way, so simple, in fact, that any woman who wishes to try can make them for herself. The recent war has encouraged more women to work than have ever done so before, and we have become interested in the various kinds of work we are doing to such an extent that few of us have much idle time on our hands; so it would probably be neither possible nor profitable for us to make all of our clothes; but the dresses of to-day are so easily made that we wonder why it is necessary for dress-makers to charge such a startlingly high price for them, and for the reason many of us are eager to make at least some of them ourselves.

This page has never encouraged women to attempt too great economies in the matter of their clothes, but we believe, however, that saving should be made in some things, in order to justify the expense now necessary in the dresses that they must buy and pay high prices for, because clothes cannot be made to order except at great expense. We are, therefore, showing to-day how these economies may be easily practiced.

A Little Cloth Will Make a Dress To-day

THOSE who have never made a dress naturally hesitate to attempt one, for fear of destroying the material. With the simple pattern used for the dresses on this page, which were designed especially for the woman who wants to help reduce the high cost of living, there is little chance of the model not turning out just as anticipated. Even the inflated prices of materials need not daunt the would-be amateur dress-maker, for there never was a time when it took so little cloth to make a dress. This makes it possible for us to use the best fabrics and still spend very little for a frock.

The house dress at the left of this page is a good model to



Slip-over blouse of yellow crepe de chine trimmed with mink; the broad band of mink across the bottom is used on the front of the blouse only

practice on. It is of the straight-line effect seen in some of the best frocks to-day, with short kimono sleeves, fitted tightly, to give the effect of cap sleeves, which may be any length desired.

Ordinarily, in making a dress we first cut and fit a crinoline or muslin pattern. The pale pink chambray of which I made this dress, while costing very little more than muslin, was used for this purpose. Three yards of material, at 38 cents a yard, and 31 cents for worsted, used for the embroidery and the girdle, made the sum spent for the entire dress only \$1.45. The point of this dress is that, while the cost is so very little, we have a house dress much more attractive than the usual type of working dress, as well as a model that serves as a basis for making other dresses.

The sleeves and neck are worked in a blanket stitch in a soft shade of light blue worsted and the girdle is made of many twisted strands of the worsted. The pockets also are embroidered in worsted. It takes

worsted for the embroidery, taking a double thread of the worsted and using several rows of it in a running long and short stitch down the front of the dress, the center ones coming below the waistline to form a point. They graduated from there to a shorter length at the sides. The neck and sleeves have a narrow border of the worsted embroidery, which is done in small, solid squares. The dress is drawn in tightly about the waist, as the French frocks are, with a very narrow belt of red patent leather. The complete cost of this dress was \$17. Very dark blue duvetyne or wool velours might be used for this and the embroidery could be gray or blue worsted.

The satin dress at the top of the page has a conventional design of wool embroidery which is done in a loop stitch and then sheared to make solid tufts. A dress for country wear, at the left of this frock, has a skirt of satin, accordion pleated, and the jacket is gray angora. If angora is not practical for your needs the coat may be very effectively worked out in any cloth, although the softer materials are more attractive.

The serge dress at the upper center may be made in one piece by cutting the skirt portion somewhat larger with an extension at the sides which are pleated to the dress. The girdle may be anything that you desire.

The negligee at the right of the page is from the same pattern. In making it, usefulness and durability have been considered. The material is pale pink silk crepe. The bottom is cut in scallops with the skirt longer in the back than in the front, and these scallops are bound with a very pale blue wash silk. The embroidery, which appears elaborate, is really simple, being merely a cross-stitch of pale blue worsted, matching in color the silk which binds the neck, sleeves and bottom of the skirt. The worsted roses may be used or not. Strands of the wool were braided to make the girdle and simply left loose at the ends to form long tassels.

Negligee of washable pink silk crepe with scallops bound in blue; embroidery and girdle of blue worsted



Dress of pale pink chambray embroidered in light blue worsted which I made for \$1.45

